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ABSTRACT

This language arts curriculum guide was prepared for use in grades one through three. The English strand of the language arts is based on the "Roberts English Series," the reading on the "Ginn 100 Series," the spelling on "Sound and Sense in Spelling," and the handwriting on the "Noble and Noble Series." Among the divisions of the guide are those given to general and specific objectives, time allotments, literature, choral speaking, listening, spelling, dictation, handwriting, grammar and syntax, oral composition, written composition, and reading. The general outlines and suggestions might apply to any text and constitute the skills and concepts which should be developed at each grade level. (The second part of this guide is given to reading instruction in grades 1-3; See CS 000 670.) (HOD)

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ENGLISH LANGUAGE ARTS

GRADES 1-2-3

VERMILION PARISH LANGUAGE ARTS CURRICULUM GUIDE
1970

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ELEMENTARY AND SECONDARY EDUCATION ACT
Title III

A COMPREHENSIVE PROJECT FOR IMPROVEMENT IN LEARNING

Curriculum Guide for English Language Arts - Grades 1-2-3

BOOK ONE

Under the Direction

of

Mr. Leo C. Saporito
Language Arts Specialist

Issued by

Vermilion Parish School Board
Dr. Joseph C. Kite, Superintendent
Abbeville, Louisiana 70510

1970

FOREWORD

Over the years the Vermilion Parish Public Schools have had a successful English Language Arts program, but while the whole pace of life around us is being changed beyond recognition, we cannot stand still. As we look to the future, we can be sure of one thing - change will be the pervasive characteristic of our lives.

Our English Language Arts curriculum and instructional program must be flexible and resilient enough to meet the test of change and new developments as they occur in the field of English Language Arts. Teachers and administrators must hold in constant review the existing program and make necessary changes and adaptations that will enable students to function effectively in our contemporary society.

This curriculum guide is the product of a cooperative effort involving teachers and administrative and supervisory personnel. I feel the curriculum committee under the direction of Mr. Leo C. Saporito has done an excellent job of preparing this guide, which should make it simpler and easier for teachers to complete more successfully the teaching of English Language Arts.

This is a tentative guide. Your active involvement and participation in the continuing development and strengthening of our English Language Arts curriculum is encouraged. The curriculum committee will welcome suggestions and comments from teachers and parents throughout the school year. Revisions and modifications of the guide will be made as required and/or deemed necessary.

Schools in this country have set the pattern for the world by making room for every child, but that objective is being superseded by another - quality education for every child. That is the objective for our schools - a system for all, dedicated to the pursuit of excellence.

I urge all teachers to work diligently in helping children achieve success with this program and, in so doing, help our school system achieve a higher standard of excellence.

Joseph C. Kite
Superintendent of Schools

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The development of this curriculum guide is an outstanding example of the process of curriculum development in the Vermilion Parish Schools. The guide is the culmination to date of efforts of teachers, administrators, and consultants working together, each contributing what his role enables him to do best.

Special gratitude is expressed to Mrs. Nelwyn M. Musemeche, Mrs. Mildred A. Guidry, and Mrs. Susan F. Hargrave for typing and interpreting our scribbling, to Mr. Wilmer Geoffroy for the printing of the manuscript, and to Mrs. Jeanne P. Sellers for assistance with research.

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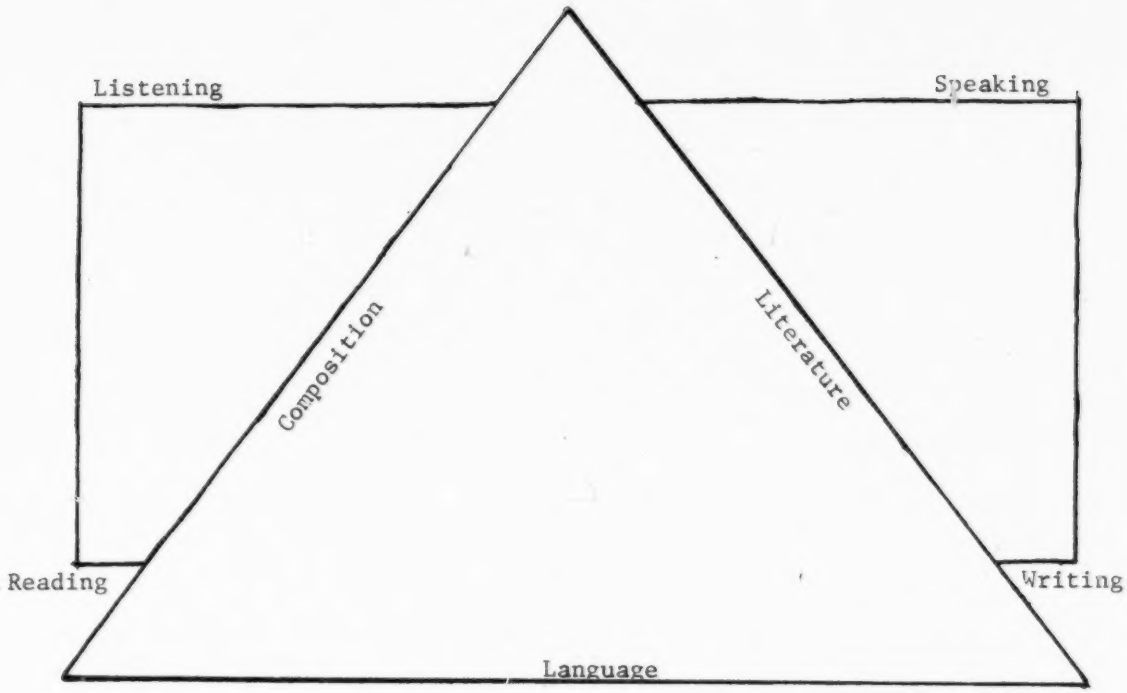
VERMILION PARISH SCHOOLS

Philosophy of Education

The Vermilion Parish Schools have the responsibility to provide educational opportunities which will prepare the individual for the society in which he lives and equip him with the necessary skills, attitudes, habits of mind, kinds of knowledge and understanding that will be his instrument for evaluating and effecting worthwhile changes in himself and mankind.

These responsibilities can best be achieved and sustained when the school system works in concert with the home, church, and community to promote the growth and development of the individual and of society.



ENGLISH DEFINED: English is comprised of language skills--listening, speaking, reading, and writing--along with the three related areas of English content: language, composition, and literature. By this definition, English consists of both content and skills. The definition makes possible a determination of what belongs in an English course and of how to set priorities in time and emphasis. [1]

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[1] Wayne Harsh, New Directions in Language Composition and Literature.

THE ENGLISH LANGUAGE ARTS

Introduction

There is no subject of greater value for the child than Language Arts. All future learning and academic success is dependent upon the acquisition of reasonable facility in the language arts--the ability to think clearly and to organize thoughts effectively in order to become proficient in reading, writing, listening, and speaking. To think and to communicate with others is basic to all human behavior.

The child's understanding and appreciation of his surroundings, his interpretation of his own experiences, and his ability to meet the challenge of an expanding world are largely dependent upon his mastery of the English language. The usage of his language plays a major part in determining the quality of his life.

In a broad sense, the language arts may be thought of as the skills which are receptive and those which are expressive. The receptive skills permit a person to receive ideas from others. The expressive language skills permit the expression of ideas to others.

The approach to language affects the depth of learning. The child needs careful guidance and a well-developed program to understand his language so that he can manipulate it to serve his needs.

GENERAL OBJECTIVES

1. To help the child acquire an appreciation of the development, the power, and the significance of language as a tool for communication.
2. To assist the child to become efficient in the language arts skills of reading, listening, observing, oral and written expression, spelling and handwriting.
3. To contribute to the growth of each individual child in ability to communicate ideas correctly, effectively, fluently, and interestingly.
4. To diagnose the limitations of all students and to meet the individual needs.
5. To construct a sequential program through the interaction of literature, composition, and language.

SPECIFIC OBJECTIVES

I. Listening

1. To provide readiness for listening activities.
2. To select appropriate materials for listening purposes.
3. To help the child recognize desirable physical and psychological aspects of listening situations.
4. To teach the child how to decide at which level of listening he should function.
5. To teach the child to become more discriminating in his listening.

II. Reading

1. To teach every child to read to the best of his ability.
2. To develop in every child reading habits and skills at his own rate of learning.
3. To make the child increasingly aware of the purposes for which he reads, and of his own progress in reading.
4. To develop in the child the ability to use reading materials independently.
5. To provide the child with a balanced and varied program of reading activities.

III. Literature

1. To help the child acquire desirable reading interests, tastes, and attitudes.
2. To help the child discover the values of reading and to get into the habit of spending some of his uncommitted time in reading.

Specific Objectives

III. Literature (Continued)

3. To help the child read in a variety of materials, both poetry and prose.

4. To acquaint the child with the literary heritage of the human race.

5. To develop a realization of the power and beauty of our language.

6. Ultimately, to promote the personal and social adjustment of the child.

IV. Oral Expression

1. To help the child develop facility in spontaneity of effective language expression.

2. To assist the child in learning to speak to and with people with no inhibitions other than those imposed by good social usage.

3. To aid the child in developing facility in functional language activities such as:

   a. Participating in discussions

   b. Carrying on conversations

   c. Telephoning

   d. Giving directions

   e. Story telling

   f. Dramatizing

   g. Carrying on simple parliamentary procedures

V. Written Expression

1. To provide many opportunities for a child to write.

2. To teach the child the process of focusing on, organizing, and developing his ideas into effective and meaningful language.

Specific Objectives

V. Written Expression (Continued)

3. To help the child develop functional facility in written expression by providing the type of writing activities which society expects of its educated citizens.

4. To teach handwriting and spelling as a means to written expression.

5. To aid the child in evaluating his own speaking and writing in regard to content, organization, and presentation.

6. To help the child to grow and take delight in expressing himself creatively.

7. To help the child become aware of reading as a stimulus for expression of one's thoughts and feelings.

VI. Language

1. To help the child become aware of the importance of oral and written language as a vehicle of human communication.

2. To teach that language is a system of arbitrary symbols, both oral and written, that can be manipulated to communicate thoughts and feelings.

3. To teach the child the basic structures and patterns in the English language, both oral and written.

4. To develop the understanding that language changes in and through history.

5. To teach the child the various areas of language study--reading, listening, writing, speaking.

6. To assist the child in making reasonable judgments about the language pervading his environment.

7. To encourage the child to choose language appropriate to the situation.

8. To encourage the child to be receptive to changes which develop in his language and environment.

9. To foster the acceptance of language differences of others.

10. To provide the child with opportunities to express himself fluently, audibly with order, logic and a variety of usage.

LANGUAGE ARTS

GRADES 1-2-3

LANGUAGE ARTS IN GRADES 1-2-3

Introduction

The rapid changes in education have bewildered many teachers. Much has been added to the curriculum which necessarily increases the work load of the classroom teacher.

The lower elementary teacher in a self-contained classroom is required to make a greater number of preparations than other teachers in the system. It is with this fact in mind that the outlines and suggestions in this guide have been prepared. Much research into the literature of the field, and many hours of preparation have gone into the completion of the guide.

The English strand of the Language Arts is based on the Roberts English Series, the reading on the Ginn 100 Series, the spelling on Sound and Sense in Spelling, the handwriting on the Nobel and Nobel Series, as these are the adopted texts in the parish. The general outlines and suggestions might apply to any text, and constitute the skills and concepts which should be developed at each grade level.

TIME ALLOTMENTS

Though the language arts are taught throughout the day, in all subject matter fields, the State Department of Education, in Bulletin 741, recommends forty per cent of the teaching day for scheduling specific areas in this field. Fifty per cent of this time should be devoted to reading instruction. Of the remaining fifty per cent, half should be spent in English and half divided between spelling and handwriting.

A possible time allotment might be:

60 to 70 minutes	Reading
30 to 35 minutes	English
15 to 20 minutes	Spelling
10 to 15 minutes	Writing

(As a help for planning the daily program we include the time allotments for other areas of instruction: Mathematics, 10%; Social Studies, 10%; Science, 10%; Health and Safety, 10%; Music, Arts and Crafts, 10%; Physical Education 10%.)

A daily schedule should be flexible. The teacher is the best judge of the length of time a child can be kept at a task. Watch the children, not the clock.

LITERATURE

Literature plays an important role in the intellectual development of children. Unfortunately, many children have never heard the stories that are a part of their cultural heritage. This makes it imperative that we provide a rich store of good literature. A reservoir of good literature is one indestructible gift children will never lose.

The lower elementary child should hear at least one good literary selection each day. The world of literature is a world of vicarious opportunities that help a child to solve parallel problems in the world of reality.

As most of the literature provided by the adopted English text is poetry, the teacher should emphasize good prose in selecting material for enrichment. Some stories should be told, rather than read. Some, however, lend themselves to reading. A story on a record will provide variety, but there is really no substitute for the intimate relationship between the story-teller and those who listen.

Literature provides more than pleasure and appreciation. Hearing that which is good will teach the child to discriminate. He will learn to recognize inadequacies in poor reading materials and develop a taste for that which is good.

Vocabulary enrichment is a natural outcome of hearing beautiful language. Children enjoy the sound of unusual words not necessarily in their own vocabularies. These should be defined by the teacher as an integral part of the sentence.

It is not necessary to take vocabulary from selections read for pleasure. This type of development is supplied by the basic English text.

The following list may be of some help to you in planning your story time.

SUGGESTED LIST

First Grade

Little Red Riding Hood
Ask Mr. Bear
Three Little Pigs
Three Billy Goats Gruff
The Gingerbread Boy
The Three Bears
The Old Woman and Her Pig
The Straw Ox
Aiken-Drum, the Brownie
Mr. Vinegar
The Tale of Peter Rabbit
The Pie Wagon
Lucky Little Lena - Marjorie Flack
Billy and Blaze - Anderson
Tony, the Steam Shovel Man - Henry B. Lent
Miss Fanny and the Mouse - Carol Beach York
Blueberries for Sal - Robert McCloskey
Cowboy Small - Lois Lenski
Goodnight Moon - Margaret Wise Brown
Hercules - Hardie Gramatky
In the Forest - Marie Hale Ets
Katy and the Big Snow - Virginia Lee Burton
Little Auto - Lois Lenski
The Little House - Virginia Lee Burton
Little Toot - Hardie Gramatky
Make Way for Ducklings - Robert McCloskey
Mike Mulligan and His Steam Shovel - Virginia Lee Burton
Millions of Cats - Wanda Gag
900 Buckets of Paint - Edna Becker
One Morning in Maine - Robert McCloskey
The Story about Ping - Marjorie Flack
Tell Me Mr. Owl - Doris Van Lieu Foster
Theodore Turtle - Ellen Mae Gregor
While Susie Sleeps - Nina Schneider
A B C Bunny - Wanda Gag
Angus and the Cat - Marjorie Flack
Angus and the Ducks - Marjorie Flack
Angus Lost - Marjorie Flack
Anatole - Eve Titus
Flip - Wesley Dennis
Flip and the Cows - Wesley Dennis

Flip in the Morning - Dennis
Petunia - Roger Duvoisin
The Cat in the Hat - Dr. Seuss
Curious George - H. A. Rey
"B" is for Betsy - Carolyn Haywood
Come to the Zoo - Ruth M. Tenser
Cowboy Sam - Edna Walker Chandler
Lucy McLockett - Phyllis McGenley
Nobody Listens to Andrew - Elizabeth Guilfoile
Abraham Lincoln - Ingre and Edgar d'Aulaire
George Washington - Ingre and Edgar d'Aulaire
Columbus Story - Alice Dalgleish
The Thanksgiving Story - Alice Dalgleish
The Country Bunny and the Little Gold Shoes - DuBose Heyward
The Night Before Christmas - Clement C. Moore
Mittens - Clare Turloy Newberry

Second Grade

Lazy Jack
The Traveling Musicians
Why the Bear is Stumpy-Tailed
The Wolf and the Seven Young Goslings
Jack and the Beanstalk
The Elves and the Shoemaker
Drakesbill
The Lion and the Mouse (Aesop)
The First Christmas Tree - Flyeman
Pita's Painted Pig - Elizabeth Morrow
Way Ping, Master of Boats - Dorothy Rowe
The Biggest Bear - Lynd Ward
Caps for Sale - Esphyr Slobodkiva
Finders Keepers - Will and Nicolas
George - Phyllis Rowand
Harry, the Dirty Dog - Gene Zeon
Katy No-Pocket - Emmy Payne
Mr. T. Y. Anthony Woo - Marie Hall Ets
A Pony Called Lightning - Miriam E. Mason
And to Think That I Saw It on Mulberry Street - Dr. Seuss
Andy and the Lion - James Daugherty
Horton Hatches the Egg - Dr. Seuss
Back to School with Betsy - Carolyn Haywood
Little Eddie - Carolyn Haywood
Roger and the Fox - Lavinia Davis
Little Baptiste - May McNeer
Madeline - Ludwig Bemelmans
Snipp, Snapp and Snurr and the Red Shoe - Marjorie Lindman
Pelles New Suit - Elsa Beskaw
The Poppy Seeds Cakes - Margery Clark
The Little Red Hen
Henny-Penny
Rumpelstiltskin

The Husband Who Was to Mind the House
The Little Engine that Could - Piper
The Gingerbread Boy
Big Red Barn - Margaret Wise Brown
Aesop's Fables
The Little Old Woman Who Used Her Head - Hope Newell
Mrs. Goose Stories - Miriam Clark Potter

Third Grade

Boots and His Brothers
Snow-White and the Seven Dwarfs
Hansel and Gretel
Snow-White and Rose Red
Cinderella
Briar Rose (Sleeping Beauty)
Princess on the Glass Hill
East-of-the Sun and West-of-the-Moon
The Wind and the Sun (Aesop)
The Crow and the Pitcher (Aesop)
The Town Mouse and the Country Mouse (Aesop)
The Tinder Box
The Lion-Hearted Kitten
Casey the Utterly Impossible Horse - Anita Feagles
Chanicleer and the Fox - Adapted from the Canterbury Tales
The Horse Who Lived Upstairs - Phyllis McGinley
The Story of Babar - Jean DeBrunhoff
The Story of Ferdinand - Munro Leaf
Elsa, the Story of a Lioness - Joy Adamson
The Dutchess Bakes a Cake - Virginia Kahl
The Five Chinese Brothers - Clare Huchet
The 500 Hats of Bartholomew Cubbins - Dr. Seuss
Winnie the Pooh - A. A. Milne
Charlotte's Web - E. B. White
Rabbit Hill - Robert Lawson
Down, Down the Mountain - Ellis Credle
In My Mother's House - Ann Nolan Dark
Indian Two Feet and His Horse - Margaret Friskey
Moy May - Leo Politi
Song of the Swallows - Leo Politi
Henry Huggins - Beverly Cleary
Little Navajo Bluebird - Ann Nolan Clark
Quiet Boy - Lel and Rufus Waltrip
Crow Boy - Taro Yashima
A Hero By Mistake - Anita Brenner
Little Pear - Eleanor Frances Lattimore
My Mother is the Most Beautiful Woman in the World - Becky Reyher
Nu Dang and His Kite - Jacqueline Ayer
Ola - Ingri and Edgar d'Aulaire
Wheel on the Chimney - Margaret Wise Brown
The Bears on Hemlock Mountain - Alice Dalgleish
Caroline and Her Kettle Named Maud - Miriam E. Mason

Down the Mississippi - Clyde Robert Bulla
Abe Lincoln Gets His Chance - Frances Cavanah
America Is Born - Gerald W. Johnson
Ben and Me - Robert Lawson
George Washington - Genevieve Foster
Abraham Lincoln - Genevieve Foster
California Indians - Anne B. Fisher
The Ugly Duckling - Hans Christian Anderson

CHORAL SPEAKING

Choral reading or speaking is as old as history. It was used by the Greeks, the Hebrews, the minstrels of the Middle Ages, and the American Indians. It is not new to the schools of Vermilion Parish. Miss Thyra Montgomery encouraged and brought choral speaking to our school system over twenty years ago.

Choral speaking has enormous values: (1) It is suited to any age. (2) It may be integrated with any subject matter areas. (3) It is suited to any class size and makeup. (4) It promotes desirable personality traits. (5) It promotes good speech habits.

Choral speaking should be fun and must be kept at the pupil's level. It should be remembered that the primary objective of choral speaking is to help children understand and enjoy poetry or prose; technique is secondary.

SUGGESTIONS FOR CHORAL SPEAKING

First Grade

Mother Goose Rhymes
This Happy Day - Harry Behn
Timothy Tiggs - Laura E. Richards
B's the Bus - Phyllis McGinley
Good Morning - Mrs. David Ross
Perhaps - Pringle Barret
Mrs. Peck-Pigeon - Eleanor Farjeon
Alas, Alack - Walter de la Mare
A Kite
The Cupboard - Walter de la Mare
The Goblin - Rose Fyleman
Good Morning - Muriel Sipe Ross
My Valentine - Mary Catherine Parsons
Husky Hi - Rose Fyleman
Rain - Robert Louis Stevenson
Where Go the Boats - Robert Louis Stevenson
Nonsense Verse - Laura E. Richards

Space Rocket - Bernice Wells Carson
Little Charlie Chipmunk - Helen Cowles LeCron
J's the Jumping Jay - Walker - Phyllis McGinley
Clouds - Christina Rossetti

The above poems are in Roberts English, A First Book.

Mix a Pancake - Christina G. Rossetti
Jump-Jump-Jump - Kate Grunaway
Hiding - Dorothy Aldis
Stop! Look! and Listen
Then - Dorothy Aldis
Apples and Pears - Eleanor L. Halsey
The Frog - Rose Fyleman
Sneezing - Marie Louise Allen
Little
Hoppity - A. A. Milne
Halfway Up the Stairs - A. A. Milne
What Does the Bus Do - Christina Rossetti
What is It? - Marie Louise Allen
Firefly - Elizabeth Madox Roberts
The Little Turtle - Vachel Lindsay
Rain - Robert Louis Stevenson
Mud - Polly Chase Boyden
The Reason - Dorothy Aldis
New Year's Day - Rachel Field
Koppy Thought - Robert Louis Stevenson

Second Grade

Pet Show - Arthur Guiterman
Bed in Summer - Robert Louis Stevenson
Trees - Sara Coleridge
Grasshopper Green
Kite Days - Mark Sawyer
I Saw a Ship a Sailing - Gabriel Setoun
The Silent Snake
Holding Hands - Lois M. Link
Mice - Rose Fyleman
The Shoe-Maker
A Boy's Song - James Hogg
The Four Winds
Bread and Cherries - Walter de la Mare
Three Ships - Florence Christine
The Huntsmen - Walter de la Mare
Vegetables - Rachel Field
The Little Elf - John Kendrick Bangs
The Wires Are So Still and High - Annette Wynne
Some One - Walter de la Mare
Little Talk - Aileen Fisher
The Swing - Robert Louis Stevenson
A Dragon - Fly - Eleanor Farjean

By the Sea - Marchette Chute
If You Should Meet a Crocodile

The above selections from Roberts English, Second Book lend themselves to choral speaking.

Tired Tim - Walter de la Mare
Miss T - Walter de la Mare
My Policeman - Rose Fyleman
The Dentist - Rose Fyleman
Melons - Mary Mapes Dodge
Puppy and I - A. A. Milne
The Animal Store - Rachel Field
The Cow - Robert Louis Stevenson
The New Baby Calf - Edith H. Newlin
Choosing - Eleanor Farjeon
A Good Play - Robert Louis Stevenson
The Merry Go Round - Dorothy Baruch
There Once Was a Puffin - Florence Pagejaques
Jonathan Bing - Beatrice Curtis Brown
Have You Watched the Fairies - Rose Fyleman
The Goblin - Rose Fyleman
Who Has Seen the Wind - Christian Rossetti
Rain in the Night - Amelia Josephine Burr
Autumn Fires - Robert Louis Stevenson
Black and Gold - Nancy Byrd Turner
Bundles - John Farrar
Song - Eugene Field
Meeting the Easter Bunny - Rowena Bastin Bennette
Paddling Gertrude - Monro Higgs
Kindness to Animals - Laura E. Richards
The Balloon Man - Rose Fyleman
The Dustman - Clive Sansom
My Dog - Marchette Chute
Haytime - Irene Pawsey
Underneath the Clothes - M. Nightingale

Third Grade

The Block City - Robert Louis Stevenson
Boys Names - Eleanor Farjeon
Girls Names - Eleanor Farjeon
The Rain Song - Robert Loveman
Autumn - Emily Dickerson
The Brook's Song - Alfred Tenneyson
Two's - John Drinkwater
The Woodpecker - Elizabeth Madox Roberts
The Secret

Jenny White and Johnny Black - Eleanor Farjeon
Monday's Child
Boats Sail on the Rivers - Christina Rossette
January Brings the Snow - Sara Coleridge
I'd Love to Be a Fairy's Child - Robert Graves
Ornithology - Eleanor Farjeon
The Owl and the Pussy Cat - Edward Lear

The above selections from Roberts English, Book Three, lend themselves to choral speaking.

Amy Elizabeth Erma Trude Annie - Queenie Scott Hopper
Gypsy Jane - William Brighty Rands
Being Gypsy - Barbara Young
Dark Danny - Ivy D. Eastwick
Open Range - Katherine Byron Jackson
Indian Children - Annette Wynne
Washington - Nancy Byrd Turner
Lone Dog - Irene Rutherford McLeon
The Mysterious Cat - Vachel Lindsay
The Hippopotamus - Georgia Roberts Durston
Us Two - A. A. Milne
Where Go the Boats - Robert Louis Stevenson
My Shadow - Robert Louis Stevenson
Pirate Story - Robert Louis Stevenson
The Duel - Eugene Field
Someone - Walter de la Mare
The Wind - Robert Louis Stevenson
Windy Nights - Robert Louis Stevenson
Golashes - Rhoda Bacmeister
The Umbrella Brigade - Laura E. Richards
In the Time of Silver Rain - Langston Hughes
In the City of Falling Leaves - Amy Lowell
This is Halloween - Dorothy Brown Thompson
Long, Long Ago
Beauty - E-Yeh-Shure
The Canary - Rose Fyleman
Fairies - Rose Fyleman
Daisies - Frank Dempester Sherman
The Witch - Percy H. Ilo
Alas, Alack! - Walter de la Mare
My Dog - Emily Lewis
Mr. Nobody
Old Quin Queeribus - Nancy Byrd Turner
Jack Frost - Cicely E. Pike
Johnny Fife and Johnny's Wife - Mildred Plew Meigs
Foreign Lands - Robert Louis Stevenson

LISTENING

Before a child learns to talk, he learns to listen. The world is full of sounds, perhaps too many. The child is required to listen in many different situations. Our problem is to train the child to listen intelligently as a means of gathering information and interpreting ideas.

The atmosphere of a classroom should be conducive to listening. There should be no unnecessary noise, confusion, or distraction.

A teacher should be very sure she has the attention of her class before she speaks. She should speak clearly, distinctly, calmly, and not too much. The children should be required to extend the same courtesy of listening when their classmates speak as when their teacher speaks. Certainly the teacher owes this courtesy to her class.

There are definite periods in which listening skills can be developed. One, of course, is the story hour. Others are spelling dictation, questioning, and class discussions.

The child will listen if it is to his advantage. All directions should be given clearly one time, one at the time. Repetition will encourage children <u>not</u> to listen. Games and riddles will sharpen the ability to concentrate on the speaker.

A SUGGESTED TEACHER INVENTORY

Do I Encourage Good Listening?

Do I:

... as a teacher, talk too much?

... speak in a well-modulated voice?

... have any mannerisms which distract others when I am speaking?

... change my rate, volume, or pitch when I am speaking or do I speak in a monotonous manner?

... make my explanations clear and to the point? Or do I explain too much?

... give the students an opportunity to think about what has been said?

... repeat too often or too much to the students?

... set a good example as a listener and listen to the students?

... encourage good listening habits of the students by having them listen to fellow students?

... teach the skills utilized in good listening practices?

SPELLING

Ability to spell is a basic tool for written communication and cannot be taught incidentally. It must be taught systematically, specifically planned for, and given special time. In order to teach children to spell, words must necessarily be taken out of context and worked with individually.

Eighty-five percent of the words in the English language are said to be phonetic. Thus, a phonetic spelling program seems reasonable. Phonics for spelling involves different and more difficult skills than those developed in reading. The child must learn to write the symbols that represent sounds.

Phonetic spelling enables a child to write easily even if he is not sure of his spelling. He has confidence that the reader will be able to interpret his word and supply the correct spelling later. This assures that his train of thought is not interrupted by waiting to have the correct spelling supplied.

While spelling is usually taught in formal sessions, it is learned also as children spell correctly in the writing activities of all other subjects.

It is important to create in children a genuine desire to write and provide frequent opportunities for composition as almost no spelling is done orally. A child will learn to spell a word he has use for. The more children write, the more natural will be the desire to know how to spell easily and correctly.

Supplementary spelling lists can be compiled from words misspelled in children's compositions. Other sources of supplementary words are: (1) those most often used in writing, (2) easy words often misspelled at his age, (3) words that they have occasion to use in other subject areas.

Supplementary spelling words should not be a part of the regular spelling lesson unless they correlate with the phonetic strain being developed in a lesson.

First Grade Spelling

Spelling instruction can be started as early as the thirteenth week. To aid the teacher in planning her work, the following lesson groupings are suggested.

WEEKS	LESSON PAGES
Week 13	2-10
Week 14	13-15
Week 15	16-19
Week 16	23-29
Week 17	30-36
Week 18	37-40
Week 19	41-45
Week 20	46-50
Week 21	51-53
Week 22	54-57
Week 23	58-60
Week 24	61-64
Week 25	65-66
Week 26	67
Week 27	68-69
Week 28	70-71
Week 29	72-73
Week 30	74-75

DICTATION

In teaching spelling skills we remove the words from context. Simple dictations transfer them into correct context. Dictation, as supplied by the adopted text, should begin at the end of the first six weeks in the second grade and immediately in the third grade.

As the adopted text does not provide dictation until the twenty-third week, the following dictation exercises are suggested for use at the second grade level.

Week 7: I saw the pig.
The pig is big.

Week 8: We have a green tree.
Here is the tree.

Week 9: We have been to the store.
The snow was deep.

Week 10: She was the first girl to go to bed.
It was cold.

Week 11: I saw a rabbit.
I saw him in the snow.

Week 12: Review

Week 13: It is fun to run in the sun.
I let my pet sleep in the sun.

Week 14: The doll is for me.
I will put her to bed.

Week 15: The man had a hat.
He ran to the green tree.

Week 16: I went to the store.
I got a box for my doll house.

Week 17: She has a hen for a pet.
They run in the sun.

Week 18: Review

Week 19: We caught three fish one day.
We fish in a lake and ride in a boat.

Week 20: We are in the second grade.
We like school.
We play many games.
We have a good time.

Week 21: She told us a story.
It was about fishing.
We had fun.

Week 22: We need a coat when it is raining.
We like to jump in the water.

SUGGESTIONS FOR TEACHING SPELLING

The test-check method has been proved to be the most effective way to teach spelling. The overhead projector makes this method very simple. The fcllowing suggestions may prove helpful.

First Day: Introduce words. Have children write and say the words as the teacher writes them on the projector. Pay special attention to the formation of letters.

Second Day: Use the supplementary enrichment activities. These pages should be developed as a class activity and the teacher working at the overhead projector.

Third Day: Present the words and the dictation exercise.

Method: Dictate a word; after the children have written the word, write it at the overhead projector. Require the children to draw a line through a misspelled word and write it correctly.

The dictation exercise has not been studied. Read it in its entirety. Read a sentence. Require the children to repeat it, then write it. Reread only once more for checking purposes.

Have the children correct the dictation in the same manner in which the words were corrected, the teacher writing at the projector, word by word. This is the time to emphasize indentation, margins, and punctuation.

(Any child who can hand in a perfect paper with no erasures can be excused from spelling for the rest of the week.)

Fourth Day: A short study period stressing good study habits. Dictate words and dictation, not stopping for correction. Allow the children to find their errors from the transparency made the previous day. The teacher must recheck these papers to be sure the child has located all of his errors. Pick up perfect papers.

Fifth Day: Short study period. Dictate. Teacher check.

HANDWRITING

The beginning first grader is eager to write. Writing needs little or no motivation. However, no detailed writing should begin until the child has attempted to write quite a few things. He has to learn muscular control in order to avoid fatigue.

Writing readiness, as suggested by Noble and Noble, can be developed by drawing. When a child is able to form the needed strokes correctly in his drawing, he is ready to begin manuscript writing. The teacher must make sure that all circles in drawing are formed counter-clockwise, that triangles are drawn with three strokes, and squares with four. All vertical and slanted strokes must start from the top.

If the teacher is unsure of the manner in which manuscript letters are formed, she should practice the correct formation before she writes in any class situation.

Cursive writing should be taught in the third grade. The teacher should ascertain that each child in the class is forming manuscript letters correctly and is able to read cursive writing.

It would probably be wise to make the transition only in certain activities such as spelling tests until mastery is fairly complete. By using the overhead projector and the test-check method of teaching spelling, the child can readily see his errors in writing.

Many authorities question the advisability of teaching cursive writing at all. Slow learning children may profit by using the

manuscript form all of their lives. The transition from manuscript may adversely affect the reading ability of the slow-learning child.

In teaching handwriting most authorities favor tracing and copying to learn the formation of the letters. Keep in mind that the main objectives of teaching writing are legibility and ease in writing.

The teacher's edition of any writing text gives detailed instructions as to position, posture, holding the writing implement, and positioning paper. The teacher should become familiar with this material before she attempts to teach writing.

GRAMMAR AND SYNTAX

No formal recognition of the structure or functions in sentences is presented at the first two grades. However, children are given systematic experiences with these structures and functions. They learn to recognize the first and last parts of sentences. In the third grade children are taught terminology and function formally.

Teachers are not expected to supplement the adopted text in any way. In a sequential program this could be very confusing.

Remember the major aim of teaching grammar and syntax is to improve children's oral and written composition.

ORAL COMPOSITION

The possession of skills and appreciation of the language arts enables man to understand, acquire, preserve, and transmit thoughts. Language is a vehicle of thought. Ideas are meant to be shared, and can only be shared through language.

Most language situations require speaking, rather than writing. Oral language is important in every walk of life. Our complex society makes many demands in oral language. Conversation, the use of the telephone, giving directions, explaining processes, recounting experiences occur constantly in everyday situations.

Children enter school with an amazing amount of practice in the use of vocabulary. They should be challenged with many opportunities for improving the skills already attained. They must be guided to learn to speak well and to overcome wrong habits developed in pre-school years.

The teacher must be sure that the climate of the classroom is pleasant. Her voice should be kept low. This will help the children to relax. Children imitate not only the patterns of speech but also voice quality.

Children must be encouraged to express themselves. Their contributions must be appreciated; their efforts valued; and their interests, abilities, and needs considered.

Through the interchange of ideas children grow socially and emotionally. In order to encourage this, the teacher must accept,

rather than reject, the language of the child. Change in language patterns is a gradual process which can be accomplished through teacher modeling and the study of syntax. A child should never be corrected while he is speaking.

Children must be taught some of the common courtesies of conversation. They must learn to speak distinctly and loudly enough and to take turns. The teacher should take advantage of every opportunity throughout the day and allow her pupils to take part in conversation.

There are situations which are favorable for the development of oral language. Such situations are planned by the teacher, but should be spontaneous on the part of the child. Sharing experiences, show-and-tell, picture reading, making explanations, giving directions, making reports, story telling, and dramatization are a few of teacher contrived situations.

The objectives of the oral language program are free participation and the improvement of the child's language. Correct usage can be encouraged through games. The following games may be useful in accomplishing this purpose.

Language Games

Who Did It?
(Practice with Did)

A leader is appointed and the leader selects a player who is "it". The player closes his eyes. The leader points to a child, and that child immediately claps his hands softly.

The player then opens his eyes, and the teacher says, "Sombody clapped. Who did it?"

The player replies, "I think _____ did it?" If this is the correct guess, the child named says, "Yes, I did it", and changes places with the player. The game then begins again. If a wrong guess is made, the child named shakes his head but says nothing. The leader then asks the same question again. If the player does not guess after making three trials, a new player is appointed and the game proceeds.

Play the game rapidly, and change the leader after a while.

Anyone who uses the word done instead of "did" must play echo. That is, another child gives the answer correctly, and the one who missed must echo it.

Colors
(Practice with Isn't)

One child, Tom, is told to think of a color. The game proceeds as follows:

TOM: "I am thinking of a color."

EDNA: "Is it the color of Mary's dress?"

TOM: "No, it isn't red."

GRACE: "Is it the color of this crayon?"

TOM: "No, it isn't green."

GEORGE: "Is it the color of the sky?"

This is the right color, blue, and instead of answering, Tom claps his hands. The one who guessed the color now chooses a color, and the game goes on.

Hiding the Ball
(To eliminate "has got" and ain't)

Jack is chosen to leave the room. During his absence, Gladys, the leader, gives a ball to Ralph, who holds his hands behind him, thus hiding the ball. The rest of the children place their hands behind them. Gladys calls Jack to return to the room. Then she asks, "Jack, who has the ball?"

JACK: (looking at Mary) "Is it Mary?"

GLADYS: "No, it isn't Mary?"

JACK: "Is it Dick?"

GLADYS: "No, it isn't Dick."

JACK: "Is it Ralph?"

GLADYS: "Yes, it is Ralph."

Ralph then leaves the room, and the game proceeds.

WRITTEN COMPOSITION

Learning to write creatively is a therapy greatly needed by every individual. Creative writing is feeling released through the medium of words.

Written expression is the last of the language skills to emerge as it is dependent upon successful development of the skills of listening, speaking, reading, and writing. The teacher is the primary agent for inspiring pupils to write. She must strive to unlock the door of a child's impressions by exciting in him a desire to express them. Until he has the skills needed to write, his communication is oral. A sense of freedom in oral communication is conducive to creative writing.

A teacher cannot simply say, "write", and expect children to be able to comply. The urge to write cannot be taught formally, but there are certain procedures which may stimulate a child to write. An environment in which there is both a need and an opportunity to write must be created. Firsthand experiences in and out of the classroom should be provided. Additional background for writing can be developed through literature. Purposes for writing must be established. Children should learn to evaluate their progress in writing. Time must be provided for writing, and the necessary skills must be developed.

There are steps through which a child may achieve the ability to write independently. As mentioned before, his ability to write

is an outcome of his oral expression. Before he can write independently he can compose and dictate stories to his teacher. These stories can be developed as a class activity or individually. The next step would be copying and labeling. He begins his first independent creative writing with a feeling of insecurity. He must have a great deal of teacher assistance and reassurance at this stage of his development. He then moves into writing with increasing independence.

When a child begins to write, he should feel he has the freedom to express himself in his own way and to write for the fun of creating. Great emphasis on grammar and syntax at this stage will have the adverse effect of discouraging his desire to write.

All of a child's early efforts at creative writing should be accepted, no matter how crude they may seem. Creative writing is an art, not an exact science, though teachers often treat it as such. Art is to be appreciated, not adversely criticized. At the elementary stage of development teachers should not correct or grade any creative writing. For the most part, young children's writing should be written only once unless a child himself wants to make a better copy. Then he may request correction, and the teacher may comply but grades should never be given.

There are opportunities to establish correct form and syntax in writing. One of these is paragraph dictation (which is done in conjunction with spelling). Another is direct teaching from errors compiled from children's compositions. This should be done briefly and as a class activity preceding a planned lesson in composition.

It is only by writing that the channels of communication remain open to allow thinking and feeling to come through spontaneously.

It is not the product but the process that is of prime importance in the writing of the elementary school child.

SUGGESTED ACTIVITIES FOR DEVELOPING WRITTEN COMPOSITION

1. Pictures
2. Holiday Stories
3. A series of pictures which tell a story.
4. Writing captions for pictures
5. Unfinished stories
6. Letter writing
7. Simple Reports (Science and Social Studies)
8. Suggested Titles
9. Describing Emotions (How would you feel if.....?)
10. Describing an unseen object identified by touch or sound
11. Instrumental music
12. Family and Pets
13. Examples of simple poetry to use as models
14. Providing a last word or line in a rhyme
15. Making and illustrating booklets of their creative writing

LANGUAGE ARTS

Content and Skills

I. Literature

A. Purposes

1. To develop an appreciation of good literature
2. To develop skills of purposeful and appreciative listening
3. To develop skills in oral response and participation
4. To develop vocabulary enrichment and growth
5. To develop choral speaking

II. Word Study Skills

A. Phonology

1. Purposes
   a. Word recognition
   b. Spelling
2. Consonant sounds
   a. All single consonants in initial and final position
   b. Digraphs ch, sh in initial and with tch in final positions
3. Vowel Sounds
   a. Short
   b. Long
      1. VCe spellings
      2. Other spellings
         a. $\bar{a}$ - ai, ay
         b. $\bar{e}$ - ee, ea, e
         c. $\bar{i}$ - ie, y
         d. $\bar{o}$ - oa, ow

B. Rhyming words

III. Grammar

A. Capitalization

1. First word of a sentence

2. Proper names

3. Pronoun I

B. Punctuation

1. Period at the end of a sentence

C. Noun forms

1. Singular nouns

2. Adding s to form plurals

3. Proper names

4. Noncount nouns

D. Personal pronouns

E. Verb forms

1. Simple form of present tense verbs

2. S form of present tense verbs

3. Forms of be

IV. Syntax

A. Recognizing the "first" and "last parts" of sentences

B. Intuitive understanding of a noun-phrase functioning as a subject

1. Recognizing as the "first part" of a sentence

2. Intuitive recognition of subject forms

a. Common noun plus a determiner

b. Noncount nouns

c. Personal pronouns

d. Proper nouns

C. Intuitive understanding of a verb-phrase functioning as a predicate

1. Recognizing as the "last part" of a sentence
2. Intuitive recognition of verb forms
    a. Simple form of verbs
    b. S form of verbs
    c. Forms of be
    d. Be and adverbials of place

V. Handwriting
    A. Manuscript writing of all lower case letters
    B. Manuscript writing of all capital letters

VI. Composition
    A. Oral
        1. Retelling a story
        2. Telling an original story
        3. Simple descriptions
        4. Dramatization
    B. Experience stories
        1. Daily morning observations
        2. Science and social studies stories
        3. Summary of day's work
    C. Written composition
        1. Sentences
        2. Groups of sentences based on a theme

SUGGESTED TIME TABLE

Roberts English - A First Book

Part One	
Phase I	Six Weeks
Phase II	Six Weeks
Part Two	Four - Five Weeks
Part Three	Four - Five Weeks
Part Four	Seven - Eight Weeks

This book is designed to be taught in thirty-six weeks. However, in the teaching year about six weeks are lost due to illness, interruptions, and the need for reteaching. This is the reason the work has been planned for thirty weeks.

LANGUAGE ARTS

Content and Skills

Grade 2

I. Literature

A. Purposes

1. To develop an appreciation of good literature
2. To develop skills of purposeful and appreciative listening
3. To develop skills in response and oral participation
4. To develop vocabulary enrichment and growth
5. To encourage memorization of good poetry
6. To develop choral speaking

II. Word Study Skills

A. Phonology

1. Purposes
   a. To aid in word recognition
   b. To aid in spelling
2. Consonant sounds developed
   a. All single consonants
      (1) Initial position
      (2) Final position
   b. Consonant clusters (blends)
      (1) Initial position
      (2) Final position
   c. Digraphs
      (1) Initial position
      (2) Final position

3. Vowel sounds developed

a. Short

b. Long

(1) VCe spellings

(2) Other spellings

(a) i - spelled y, ie, igh

(b) e - spelled ee, ea, e

(c) o - spelled oa, oe, ow, o

B. Other word recognition skills

1. Rhyming words

2. Compound words

3. Homophones (homonyms)

C. Dictionary skills

1. Arranging words in alphabetical order

2. Locating, pronouncing, and defining words from model dictionary pages

III. Grammar

A. Capitalization

1. Proper nouns

2. Pronoun I

3. First word in a sentence

B. Punctuation

1. The period at the end of a sentence

2. Comma in a note

C. Noun forms

1. Singular common nouns

2. Noncount nouns

3. Adding s to singular common nouns to form plurals

4. Irregular plurals

5. Proper nouns

D. Pronouns

1. Intuitive recognition of personal pronouns

2. Intuitive recognition of indefinite pronouns

3. Substituting a pronoun for a noun phrase in the subject

E. Verb forms

1. Simple form of present tense verbs

2. S form of present tense verbs

3. Adding ed to form the past tense of verbs

IV. Syntax

A. Recognizing the first and last parts of a sentence

B. Intuitive understanding of a noun phrase functioning as a subject

1. Determiner plus a common noun

2. Noncount nouns

3. Proper nouns

4. Personal pronouns

5. Indefinite pronouns

C. Intuitive understandings of a verb phrase functioning as a predicate

1. The simple form of present tense verbs

2. The s form of present tense verbs

3. Past tense of regular verbs

4. Forms of be

5. Adverbials of place

6. Adverbials of manner

7. Noun phrase objects

8. Be plus an adjective

V. Handwriting

A. Manuscript formation of all lower case letters

B. Manuscript formation of all capital letters

VI. Composition

A. Oral

1. Retelling a story

2. Telling an original story

3. Making up descriptive riddles

4. Dramatizations

B. Experience stories

1. Daily morning observations

2. Science and social studies stories

3. Planning

C. Written compositions (at least one a week)

1. Paragraphs

a. Indenting

b. Punctuation and capitalization

c. Margins

2. Simple poetry

3. Notes

SUGGESTED TIME SCHEDULE

Roberts English - Second Book

Part One	Four Weeks
Part Two	Four Weeks
Part Three	Six Weeks
Part Four	Four Weeks
Part Five	Six - Seven Weeks
Part Six	Five Weeks

This book is designed to be taught in thirty-six weeks. However, in the teaching year about six weeks are lost due to illness, interruptions, and the need for reteaching. This is the reason the work has been planned for thirty weeks.

SUGGESTED LESSON GUIDE FOR

The Roberts English Series, Second Book

This guide is presented as an aid to help you plan an average course of study. Naturally, the needs of your class will dictate the pace at which you move, and the time you spend on particular topics.

If you feel the lesson groupings could be arranged differently to improve language arts instruction, we would appreciate your comments.

We would also appreciate any teaching suggestions or techniques that you have found successful and would like to share.

This guide is a suggestion which we hope will make your planning easier.

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LANGUAGE ARTS

Content and Skills

Grade 3

I. Literature

A. Purposes

1. To develop an appreciation of good literature
2. To develop skills of appreciative and purposeful listening
3. To develop skills in response and oral participation
4. To develop vocabulary enrichment and growth
5. To encourage memorization of good poetry
6. To develop choral reading

II. Word Study Skills

A. Phonology

1. Purposes
   a. To aid in word recognition
   b. To aid in spelling
2. Consonant sounds developed
   a. All single consonants
      (1) Initial position
      (2) Medial position
      (3) Final position
   b. Consonant clusters
      (1) Initial position
      (2) Medial position
      (3) Final position

c. Digraphs

(1) Initial position

(2) Final position

3. Vowel sounds developed

a. Short sound

b. Long sound

(1) VCe spellings

(2) Other spellings

B. Other word recognition skills

1. Rhyme

C. Etymology

D. Dictionary skills

1. Arranging words in alphabetical order

2. Locating, pronouncing, and defining words in a simple dictionary

III. Grammar

A. Capitalization

1. Proper nouns

2. Pronoun I

3. Titles

4. First word of a sentence

B. Punctuation

1. Period

a. At the end of a sentence

b. Abbreviations

2. Question mark

3. Comma

a. In writing dates

b. In letter writing

4. Exclamation mark

5. Apostrophe

C. Noun forms

1. Singular common nouns

2. Noncount nouns

3. Proper nouns

4. Plural forms

a. Adding s to form plural

b. Irregular plurals

D. Pronouns

1. Personal pronouns in the subjective case

2. Indefinite pronouns in the subjective case

3. Substituting pronouns for noun phrases

E. Verb forms

1. Simple form of present tense verbs

2. S form of present tense verbs

3. Forms of be

IV. Syntax

A. Recognizing sentences with noun-phrase subject and verb phrase predicate

B. A noun phrase functioning as the subject

1. Determiner plus common noun

2. Common noun alone (null determiner)

3. Proper nouns

4. Personal pronouns

5. Indefinite pronouns

C. Verb phrase functioning as the predicate

1. Simple form of present tense verbs

2. S form of present tense verbs

3. Forms of be

4. Adjectives in the predicate

V. Handwriting

A. Review all manuscript

B. Cursive writing of all lower case letters

C. Cursive writing of all capital letters

VI. Composition

A. Oral

1. Book reports

2. Telling an original story

3. Making up descriptive riddles

4. Dramatizations

B. Experience stories

1. Weather reports

2. Planning

3. Summaries

C. Written composition (at least one a week)

1. Paragraphs

a. Indentation

b. Capitalization and punctuation

c. Margins

2. Friendly letter

a. Invitations

b. Thank you notes

3. Simple poetry

4. Reports

SUGGESTED TIME SCHEDULE

Roberts English - Third Grade

Part One	Three Weeks
Part Two	Four Weeks
Part Three	Three Weeks
Part Four	Two Weeks
Part Five	Three Weeks
Part Six	Three Weeks
Part Seven	Three Weeks
Part Eight	Three Weeks
Part Nine	Three Weeks
Part Ten	Three Weeks

This book is designed to be taught in thirty-six weeks. However, in the teaching year about six weeks are lost due to illness, interruptions, and the need for reteaching. This is the reason the work has been planned for thirty weeks.

SUGGESTED LESSON GUIDE FOR
The Roberts English Series, Third Book

This guide is presented as an aid to help in planning an average course of study. Naturally, the needs of your class will dictate the pace at which you move, and the time spent on particular topics.

If you feel the lesson groupings could be arranged differently to improve language arts instruction, we would appreciate your comments.

We would also appreciate any teaching suggestions or techniques that you have found successful and would like to share.

This guide is a suggestion which we hope will make your planning easier.

Roberts English - Book 3

Suggested Lesson Outlines

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4.	How Vocabulary Grows	6-7
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	The Sound p	29-30
16.	Determiners and Nouns	31
17.	Truth in Fables: "The Boy that Cried Wolf"	33
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19.	Two Kinds of Subjects	36-37
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34.	Poem: "The Shepherd Boy and the Wolf"	69
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Original Composition - at least one a week